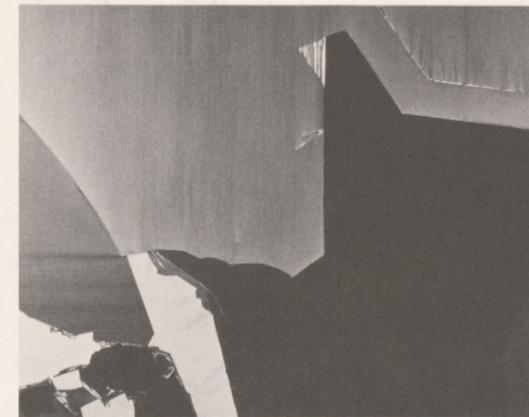


EXHIBITIONS AT THE SANTA BARBARA MUSEUM OF ART

Hours: Tuesday through Saturday, 11 a.m. to 5 p.m. Sunday, Noon to 5 p.m. Telephone: 963-4364

SELECTIONS FROM THE MUSEUM'S COLLECTION

Through October 5

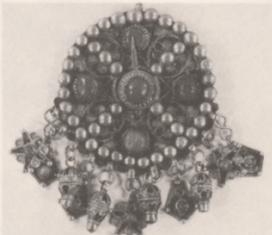


Dorothy Hood, *Sea Elegy*, oil on canvas
Gift of Mr. and Mrs. Meredith Long

A selection of abstract paintings and sculpture from the museum's permanent collection will be on exhibition in the McCormick Gallery through October 5. Dating mostly from the 1950's and 1960's, and including work by American and European artists, many have not been shown for several years. While no attempt was made to document any particular trends or movements, an interesting cross-section of styles and techniques of the two post-war decades shows itself. Among the works on view are paintings by Dorothy Hood, Hans Hoffman, Karl Knaths and local artists, William Dole, Selden Spaulding and Channing Peake.

WADDELL JEWELRY COLLECTION

Through September 14



Silver and enamel pendant
Tunisian
Lent by Mrs.
Theodore H. Waddell

On view in the cases to the left of the museum's loggia is the premiere showing of selections from the collection of antique Middle Eastern and North African jewelry in silver and gold, enamels, semi-precious stones and ceramics belonging to Mrs. Theodore H. Waddell. The exhibition was arranged through the courtesy of Louise Tolliver Deutschman.

THE JOHN A. PARMA COLLECTION OF ED BOREIN ART

Through September

Twenty-nine oil paintings, drawings and prints by Western artist, Ed Borein, given in memory of John A. Parma by Mrs. Parma, will remain on exhibition through September.

At the Contemporary Graphics Center JASPER JOHNS AT GEMINI G.E.L.

September 6 through October 5

Jasper Johns, one of today's foremost internationally recognized American painters, is also one of the foremost artist-printmakers of this generation. The Contemporary Graphics Center's exhibition presents selections from Jasper Johns' prints created at *Gemini G.E.L.* All of the lithographs and lead reliefs reflect Johns' dominant themes of space, time and memory, his recurrent images of flags, numerals, alphabets, and ale cans, and their complex interrelationship.

Art critic Barbara Rose writes, "I am convinced of the genuineness and authority of Johns' graphics . . ." Walter Hopps, formerly director of the Pasadena Art Museum, joins the unanimous praise stating, "Johns' responsiveness to the unique physical properties of the various print techniques and media is of such extraordinarily high order that his prints stand on a plane comparable to what he has achieved in any media."

At the Contemporary Graphics Center ROTEN SALE

September 21, Sunday from Noon to 5 p.m.

Graphic works by early and modern masters, including works by Chagall, Tamayo, Wunderlich, Durer and Dali, will be on sale for one day only.

EXHIBITION TOURS

Wednesday from 12:30 to 1:15 p.m.
Free — Open to the public

Docent guided tours of the museum or of special exhibitions may be arranged for any group by calling the Docent Council Scheduling Chairman Jan Rowell, 964-8052. All tours must be arranged two weeks in advance.

The 25th annual TREASURE SALE

October 18, 19 and 20

Donations are now being received for this annual event which has become "serious business" for the museum as the third largest single source of income for museum operations. It is hoped that members will not only give, but encourage their friends and acquaintances to give as well. Treasure hunters can look forward to a special group of laces and linens, antique silver, Tiffany glass and an interesting collection of sabers and World War I articles.

Donations may be brought to the museum at any time during museum hours, or to the McCormick House, 1600 Santa Barbara St. Tuesday through Friday between 10 a.m. and Noon, or 1:30 to 4:30 p.m. Call Mrs. Lothe-Buster at 963-4364 for pick-up or help in packing.

Contributions will be appraised by Robert M. Gross, who donates his services for this purpose, and documentation for tax purposes will be mailed to you.

MUSEUM ART CLASSES

Museum sponsored art classes will resume in November with an expanded program for people of all ages. One hundred enthusiastic participants are currently enrolled in the summer session.

Check the October calendar for complete class listing and enrollment form.

THE MUSEUM SHOP

This month the Museum Shop is featuring a collection of twenty tapestries for sale, woven by children between the ages of nine and fifteen in the small Egyptian village of Kirdassa, near the pyramids at Giza. Created in small workshops, the tapestries developed from an experiment organized by one man, Rameses Wissa Wassef. The following rules were and still are strictly observed: no cartoons or drawings are to serve as models for the weaving, no external aesthetic influences and no criticism and interference from adults is permitted. Tapestry patterns reflect the children's daily lives: animals, plants, houses, people, the Nile, and simple village scenes. The outstanding results have been exhibited at the Louvre and the Victoria and Albert Museum in London.

Also in the shop is a new collection of jewelry by Laurel Birch.

WOMEN'S BOARD TENNIS TOURNAMENT AND PARTY

October 4 and 5

Mixed doubles teams of all levels of ability will be competing on club and private courts throughout Santa Barbara on Saturday, October 4, during the fourth annual Art Museum Tennis Tournament. The Women's Board will provide box lunches, soft drinks and champagne to toast the winners, who will also receive silver trophies. Divisions range from "C" level to championship level, and all members of the museum are invited to participate. Information and entry blanks can be found at the museum's Information Desk.

A party, for tennis players and other party lovers, will be given at the museum on the evening of October 4 from 5:30 to 8:30 p.m. Guests will dance to the music of *Billy and his Bachelors*. There will be a light buffet and a no-host bar. Dress is informal. Mrs. Hugh D. Greer, III, is party chairman.

Raffle tickets at \$1 each are now on sale. They may be purchased from members of the Women's Board or at the museum's Information Desk. The prize is a three day, all expense paid vacation for two at the spa, La Costa. A mystery celebrity will draw the winning raffle ticket at the party.

Final playoffs will be held at the Santa Barbara Tennis Club on Sunday, October 5 at 1 p.m. with Michael Koury officiating.

All museum members are welcome to attend the tournament as spectators or participants and to attend the party. Co-chairmen of the event are Mrs. Evelyn Lusk and Mrs. William Urschel.

Tournament and party \$15 per person

Party only \$7.50 per person

Deadline for tournament reservations is September 27

Send your check to:

Mrs. William P. Urschel

Santa Barbara, Ca. 93108



Egyptian tapestry on sale in Museum Shop

MEMORIAL TRIBUTE

In the death of Alice Rutherford Erving on July 24th, the Santa Barbara Museum of Art lost a Trustee who, for over thirty years, gave generously of her time, talent and resources to it. She was made an Honorary Life Member in 1973. Her judgment and knowledge of art made her an invaluable member of the Exhibitions and Acquisitions Committee. She was instrumental in the founding and continuing development of the Donald Bear Memorial Collection and she organized the first rental gallery.

Miss Erving was especially interested in young artists. Because of her modesty, the extent of her inspiration and assistance to countless ones will never be known. Her home was always open to visiting museum people and for museum functions. Alice Erving was a true and loyal friend. She will be missed by us all.

Mary Oldfield Steele

FILM SERIES

Saturdays at 1:30 and 7:30 p.m.
Sundays at 1:30 and 7:30 p.m.

STRANGERS ON A TRAIN / September 6 & 7
(Alfred Hitchcock, 1951) Screenplay co-written by Raymond Chandler. Robert Walker, Farley Granger, Ruth Roman (101 mins.)

STAGECOACH / September 13 & 14
(John Ford, 1939) The first great western. John Wayne, Claire Trevor, Andy Devine, John Carradine (96 mins.)

THE BANK DICK / September 20 & 21
(Eddie Cline, 1940) W. C. Fields, Grady Sutton (74 mins.)

WALKABOUT / September 27 & 28
(Nicholas Roeg, 1971, color) Two children lost in the Australian desert are joined by an Aborigine boy, Jenny Agutter, Lucian John, David Gumpilil (95 mins.)

Donation 80¢

ART RENTAL GALLERY

Located in the Museum Shop

Douglas Bartoli, Shop and Rental Gallery manager, announces the organization of the Slide Registry for the Art Rental Gallery. All artists interested in being involved in art rental facilities are requested to submit in person or by mail six slides of available work and a resume with current address, phone number and pertinent professional information. Send to: Art Rental Gallery, 1124 State Street, Santa Barbara, Ca. 93101. On each slide must be written the artist's name, price, size and media. All slides selected for inclusion in the Registry will be available to art rental clients for viewing. Works to be hung in the gallery will be chosen from these slides. It is the artist's responsibility to change slides on file and to report information changes.

DIRECTOR'S REPORT

A friend of the museum and former Women's Board member, now living in San Francisco, has been particularly generous to us this summer. Margaret Anne Seamster very kindly offered to give a cocktail party in her handsome new home overlooking San Francisco Bay for the first museum sponsored trip to see the Chinese exhibition. The demand for the trips was such that they went to two, then three. Mrs. Seamster responded in kind and entertained all three groups. I am sure everyone who went on these excursions was deeply touched by this incredible exhibition and Mrs. Seamster's glowing hospitality.

This month our report is also concerned with the comings and goings of the museum family.

The newest member of the staff, who will be serving us first in a part-time capacity, is Katherine Harper Mead, whom I have the pleasure to appoint to the post of Curator of Collections. Katherine has been living in Santa Barbara for a year now and is known to many of the art community here already. Her childhood was spent in Paris. She was graduated *magna cum laude* in French literature from Bryn Mawr College in 1950 and received her first Master's Degree in French literature from Yale University in 1953, her second in the History of Art from Smith College in 1967. She is presently a candidate for her Ph.D. in the History of Art from Indiana University and is writing her dissertation on Edouard Manet's "Old Musician." She received a Fulbright scholarship for post-graduate work in French literature in Paris, a Smith College scholarship for the study of Italian architecture in Vicenza, Florence and Rome, and a Kress Fellowship for research in the Cabinet des Estampes, Bibliotheque Nationale, Paris. She served as an instructor and lecturer at the University of California at Riverside. She organized the Impressionist centenary exhibition presented there and at the Los Angeles County Museum of Art.

Mrs. Mead will be invaluable in carrying out our current project of reviewing the collection. She will be contemplating research in areas of her special expertise and interests, and will, we hope, be working with a variety of consulting experts on other aspects of the collection. She will also be involved with certain aspects of our scheduled exhibitions and events. She adds not only new professional distinction but her own personal charm to our staff; we are happy to welcome her!

We have for some time now been interviewing candidates for our other vacant position, which we are now titling "Curator for Exhibitions." We have some promising people on our list and hope to be able to make a choice soon.

Holes are appearing elsewhere in our staff list, however. Curator Randolph Osman is leaving early

continued

DIRECTOR'S REPORT continued

in October to spend some time at his house in Oregon. He will be working on a number of articles in the field of ceramics and art history for several national art magazines. Later in the year he plans to travel and lecture on the East coast, then return to Spain before resuming work in the museum field. Fortunately, Randy is staying with us long enough to complete the handbook of our two galleries of European religious art and has completed a small publication on our Spanish ceramics collection. We will all miss his lively presence.

Anne Littleworth, who has served as museum intern during this year, has accomplished a remarkable amount of major work for the museum. She has organized much of the materials for the current study of the permanent collection, done a major job of assembling source materials on flags for the first of our two "New Glory" flag exhibitions and assisted with our forthcoming catalogue on our European Drawings Collection, now being completed in London by Professor Alfred Moir of the Art Department at U.C.S.B. Anne plans to undertake graduate study and perhaps further museum work. Meanwhile, however, she is going to have a fling at a well-paid job in a big city and is going to San Francisco to ride cable cars to her new position as a researcher for the law firm of Pillsbury, Madison and Sutro.

A young staff member who has also succumbed to the siren calls of San Francisco is Gary Frowiss, staff technician, who has done much to assist the building department to keep on top of its schedule. Since he has lived in Santa Barbara most of his life, he feels it is time to get out and see a little more of the world, which is certainly understandable. Further changes are taking place in our Contemporary Graphics Center. Mary Francis, Center assistant since it opened, is leaving to attend the Art Center School of Design in Los Angeles. She will be succeeded by Timothy Tyndall, a particularly talented young man who has published rather widely as a poet and who, like his wife, Sylvia, has worked part time for a long period in our Registration department. We are glad to get him up out of the basement and onto the street.

With the death of Honorary Trustee Alice Erving on July 24th, the museum lost a long time friend, as have all of those in Santa Barbara interested in the arts. Elsewhere in the calendar, our retired Assistant Director, Mary Oldfield Steele, has written a sincere and thoughtful statement, for which we give our thanks. We have received word of a generous gift to begin an Alice Erving Memorial Fund, the proceeds of which will go to acquire a fine work of art for the museum's collection. Those who wish to join in contributing to this memorial are cordially invited to do so.

Paul C. Mills
Director

RECENT ACQUISITION



Auguste Rodin (1840-1917), French
Head of Balzac "C"
Bronze
10-5/8 x 11-7/8 x 7-1/2"
Signed on the back right shoulder "A. Rodin"
c. 1892-1893
Gift from the Cantor, Fitzgerald Art Foundation

Four decades after the death of Honoré de Balzac in 1850, in spite of the century's predilection for erecting public effigies of its great men, no monument as yet commemorated the titanic creator of *The Human Comedy* within the capital city of France. Although intermittent efforts had been made following Balzac's death to raise a subscription for a suitable memorial to him, it was not until 1888 that the Parisian Society of Men of Letters (of which Balzac had been the second president) commissioned the sculptor Henri Chapu to execute the monument. Upon Chapu's death in 1891 which left the project incomplete, the Society, bowing to its energetic new president, Emile Zola, awarded the commission to Auguste Rodin.

For the fifty-year old Rodin, who during the previous decade had revealed himself a master of the public monument in the *Burghers of Calais*, the statue of Balzac came to represent "the sum of my whole life, result of a whole lifetime of effort, the mainspring of my esthetic theory. From the day of its conception, I was a changed man" (Judith Cladel, *Rodin*, 1937, cited in A. Elsen, *Rodin*, 1963). It is likely that Rodin saw in Balzac an alter ego — a Promethean genius like himself. Both men brimmed with sexual energy and magnetism, were endowed with an all-embracing knowledge and love of life, were inspired by a complete dedication to their respective calling, and both displayed almost superhuman powers for hard work. Rodin's words concerning Balzac also apply to himself: "I think of his intense labor, of the difficulties of his life, of his incessant battles and of his great courage. I would express all that" (Cladel, *Rodin*, cited in Elsen, *Rodin*).

With his customary gusto and indefatigable thoroughness, Rodin, who had never known the living Balzac, voraciously documented himself concerning every aspect of his protagonist. Already familiar certainly with Balzac's writings (in a century favored by a plethora of highly cultivated artists, Rodin was among its most literate), Rodin, according to a contemporary account, "read and re-read not only all the works of Balzac, but also . . . all that had been written about Balzac . . ." (Gustave Geoffroy, cited in A.T. Spear, *Rodin Sculpture in the Cleveland Museum of Art*, 1967). In similar fashion Rodin amassed a vast corpus of visual material — portraits, caricatures as well as daguerreotypes — to nourish his understanding of the dead writer. Rodin, however, could never work apart from the live model. The sculptor's fervent cult of the human figure and psyche as a living organism led him to seek out models whose physique and physiognomy recalled those of Balzac. Believing, moreover, that geographical and environmental origins influenced the physical and moral character of a man, Rodin made extensive visits to Balzac's native Tourraine where he did clay sketches of individuals whose type evoked Balzac.

Rodin paralleled his continuous explorations into the appearance and character of Balzac by creating a multitude of studies, several of which can be considered complete works in themselves. Except for a now lost early study of 1892 showing Balzac robed and standing, none of Rodin's proposed versions met with the Society's approval. By 1894 the difficulties and misunderstandings between the sculptor and the Society had reached such an impasse that the latter threatened to withdraw the commission. When the ten foot plaster statue of Balzac wrapped in his bathrobe was exhibited in the Salon of 1898, the scandal exploded. The public and critics howled their derision, The President of the French Republic, Faure, purposely turned his back on the *Balzac*, the Society refused to accept it, and the city of Paris forbade its installment as originally planned before the Palais Royal. Rodin's masterpiece had turned into a public fiasco.

When we consider the ingrained resistance the French offered throughout most of the nineteenth century to any art new and different, the indignation surrounding the genesis and completion of the Balzac is not surprising. Many of the studies for it, moreover, were not designed to reassure the largely conservative and esthetically timid members of the Society. One of the boldest versions is the *Naked Balzac with Folded Arms* (*Balzac* "C") of c. 1892 or 1893 which represents the mature writer as a pot-bellied, ox-shouldered, barrel-chested pugilist, legs wide apart straddling a conical mound which rises from the base to fuse with his genitals, arms aggressively crossed in front of him, in a militant stance described as "the movement of a fighter who marches to combat" (Cladel, cited in Elsen, *Rodin and Balzac*, 1973). Albert Elsen is of the opinion "that for this sculpture Rodin used the body of one model and the head of another." The bronze bust given to the Santa Barbara Museum of Art by the Cantor, Fitzgerald Art Foundation is identical with the head of the *Naked Balzac*.

Set on a thick bull's neck, the squarish head, dense with gravity and thought, appears at the same time to exist in a perpetual state of flux and mobility. Pensive, imposing, the face also breathes alert joviality. The mouth, like that of Bernini's *Scipione Borghese*, with its puckered up lower lip and vibrant mustache, pulsates with life and wit. The hair springs wave-like over the temples to suggest the presence of the non-existent ears. The flare of the brows beneath the gathered lobes of the forehead, the full-lidded eyes deep in their sockets so magnetic in their concentration, the squeezed cheeks, the furrows framing the pugnacious nose, the gleam of the highlights against the abrupt shadows, create a movement over the surface as changing as the expressions animating Balzac's visage.

The cast, bearing no founder's mark but probably datable c. 1897, is a beautifully sensitive one. As we move around the head, we are constantly aware of the sculptor's modelling — pinching, gouging, adding, or leaving the marks of his tooling as he did along the back of the muscular shoulders. Hair and flesh are treated as a homogeneous substance, resilient and yet pliant to the sculptor's touch — the jowl of Balzac as malleable as wax or clay sagging down to the left as if pulled by the sculptor's hand.

Beneath the kneaded fleshy face of the writer we sense the strong, bony armature. But most of all it is the intense energy and life that touches us — as if the intellectual and moral strength, the creative power and genius of Balzac were shaping the very head that Rodin formed.

Katherine Harper Mead
Curator of Collections

INTERPRETING ART I

A Continuing Education class, co-sponsored by the Santa Barbara Museum of Art

Instructor: Mrs. Joseph Knowles, Jr.

Location: At the museum

Dates: Thursdays, from 9:30 - 11:30 a.m., starting September 18th and continuing through December 4th. Fee: \$2, payable at first class.

Art as a universal language, focusing on the museum's collection, with considerations common to art from all periods and cultures, including primitive, classical, oriental and modern. Slides, guest lectures and a field trip will be included.

COLLECTIONS EXHIBITED

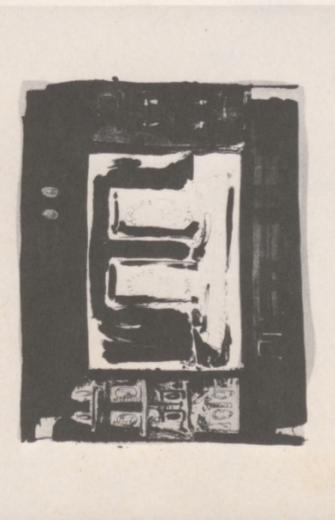
- Classical Antiquities/Loggia
- Greek, Roman, Egyptian Sculpture/Ludington Court
- Oriental Arts/Sterling Morton Memorial Wing
- Schott Doll Collection/Alice F. Schott Gallery
- Musical Instruments/Eichheim Gallery
- Medieval and Renaissance Collection/Gould and Campbell Galleries
- African Art/Hammett I Gallery

Also selections of paintings, sculpture and graphic works representing various periods and cultures from the Museum's collections.



Richard West
FIRST CLASS
AIP
Santa Barbara, Calif.
Nancy Stony
Houston, Texas
77006

SANTA BARBARA MUSEUM OF ART
1100 STATE STREET / SANTA BARBARA, CALIFORNIA 93101



Jasper Johns, *Ale Cans*, color lithograph, 1975
SEPTEMBER 1975
Address Correction Requested